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DUET ALBUMS FOR BEGINNER

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DILLER-PAGE •

the green duet book

DUET ALBUMS
FOR BEGINNERS

First Album

The GREEN
DUET BOOK

P 1.5

G. Schirmer, Inc., New York

DILLER-PAGE



the green duet book

DUET ALBUMS FOR BEGINNERS

First Album

The GREEN DUET BOOK

Second Album

The BROWN DUET BOOK

Each Containing

Thirty Folk-Tunes

Arranged by

ANGELA DILLER

Texts by

KATE STEARNS PAGE

G. Schirmer, Inc., New York

THE DILLER-QUAILE SERIES

GRADE I

FIRST SOLO BOOK

A collection of folk-tunes. They are chosen as being the best possible material for developing the young student's *musical taste*. In order to facilitate reading, various devices of printing are used to show phrase lengths, the metrical position of dots, etc. All of these points are described in detail in the preface of the book.

FIRST DUET BOOK

Duets for pupil and teacher are of value in arousing and keeping alive the child's interest because they permit him to take part in making real music long before he would otherwise be able to do so. This book corresponds in grade and choice of material to the *First Solo Book*. It contains charming, melodious arrangements of folk-music and easy classics.

FIRST BOOK OF TECHNICAL EXERCISES

Intended to solve some of the difficulties that appear in elementary pieces, with special reference to the pieces of the *First Solo Book*. Important among these difficulties are the smooth transference of a melodic line from one hand to the other, phrasing, staccato-playing, etc. The book is also useful for independent study.

25 FIRST-GRADE PIANO PIECES

Written with the specific needs of the young beginner in mind. They are especially valuable as additional material for such collections as the *First Solo Book*, which is based largely on folk-songs that in their very nature are limited in compass. These pieces are intended to supplement folk-music and to give a sense of the "romantic" as well as to develop the pianism that the student should be acquiring at an early age. The pieces are easy to read and provide much technical variety.

GREEN DUET BOOK

Written for two children of the same grade to play together. The words are printed above both parts throughout, so that the books may be used as song-books. A child can *sing* the primo part while *playing* the secondo as accompaniment.

BAUER-DILLER-QUAILE COURSE, Book II

This book contains many famous melodies for sight-reading, technical exercises, pedal studies, writing lessons, etc. A feature of the book is the pieces to be taught by rote. The preface contains suggestions to the teacher on how to teach a rote piece, and each of the rote pieces is preceded by preliminary exercises.

LINES AND SPACES

The purpose of this book is to give young students practice both in writing and reading notes in order to facilitate the reading of piano music. The unfolding of the subject is highly original and logical.

SHEET MUSIC by ANGELA DILLER

Gossip Joan	Lazy Man
Augustin	Judges' Dance
Morning Song	Come, Sweet Lass
Reap the Flax	Slumber Song

SHEET MUSIC by ELIZABETH QUAILE and FREDERIC HART

The Drum Major	Playing Soldiers
In a Chinese Village	On Your Toes
Swing Song	

A complete list of Diller-Quaile material for *all grades* is printed on the back cover of **this book**.

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

TO JACK AND MARY


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PREFACE

The choice of Folk-Tunes, as material for the child's first piano study, needs no explanation. A word should be said, however, as to the marks used in editing these pieces.

The slur , dot , and dot and slur , signify *legato*, *staccato*, and *portamento*, respectively. The mark | means that there is a slight break in the sense, and is used much as a comma is used in punctuating English. The brace  indicates the length of the phrase, and is used to aid intelligent reading. The brace does *not* refer to *legato* or *staccato*. For example:  means that the notes are to be played

portamento;  means that the notes are to be played *staccato*.

There are often several ways of phrasing a passage, but since an inexperienced child usually reads from bar to bar, irrespective of the rhythmic grouping of the piece, these indications of one way of phrasing may not be superfluous.

Most teachers agree as to the value of words in developing the child's feeling for phrasing, and rhythmic sense. As far as possible, the original words, or translations in the rhythm and spirit of the original, are used in this book.

It is hoped that this little volume may help supply the need, expressed by many teachers, of a collection of Duets for two beginners in piano playing.

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FIRST ALBUM
THIRTY FOLK-TUNES

Thirty Folk-Tunes

SECONDO

Texts by
Kate Stearns Page

Arranged by
Angela Diller

The Little Bee

(Summ, summ, summ!)

Hum, hum, hum! all around us hum!
Little bee, we'll hurt you never,
Through the fields you're flying ever;
Hum, hum, hum! all around us hum!

German Folk-tune

Andante

1

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The time signature is 2/4, and the tempo is marked 'Andante'. The piece begins with a piano (*p*) dynamic. The first measure features a triplet of eighth notes in the right hand. The melody continues with a fifth finger grace note and a triplet of eighth notes in the left hand. The piece concludes with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the right hand.

Thirty Folk-Tunes

PRIMO

Texts by
Kate Stearns Page

Arranged by
Angela Diller

The Little Bee

(Summ, summ, summ!)

Hum, hum, hum! all around us hum!
Little bee, we'll hurt you never,
Through the fields you're flying ever;
Hum, hum, hum! all around us hum!

German Folk-tune

Andante

The musical score is written for a piano (PRIMO) in 2/4 time, marked Andante. It consists of two systems of music. The first system is labeled with a large '1' on the left. The right hand (treble clef) begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The left hand (bass clef) has a quarter note G3, followed by a quarter note F3, and a quarter note E3. The second system continues the melody. The right hand has a quarter note C5, followed by a quarter note B4, and a quarter note A4. The left hand has a quarter note D4, followed by a quarter note C4, and a quarter note B3. The score includes dynamic markings: *p* (piano) in the first system and *mf* (mezzo-forte) in the second system. There are also fingerings indicated: 4 for the right hand in the first system and 3 for the left hand in the second system.

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SECONDO

Pierrot

(Au clair de la lune)

In the silver moonlight,
 Oh Pierrot my friend,
 I would now a word write,
 Thy pen prithee lend!
 Candlelight has vanished,
 And no fire I see,
 Open wide the door, then,
 If thou lovest me.

Andante con moto

French Folk-tune

2

The first system of piano accompaniment is in 2/4 time, key of B-flat major. The right hand (RH) begins with a melody: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (half). The left hand (LH) plays a simple harmonic accompaniment: G2 (quarter), Bb2 (quarter), G2 (half). The system is marked with a piano (*p*) dynamic. A bracket above the RH staff indicates a first ending (1) and a second ending (2). A bracket below the LH staff indicates a first ending (4).

The second system continues the piano accompaniment. The RH melody continues: F#2 (quarter), E2 (quarter), D2 (half). The LH accompaniment continues: Bb2 (quarter), G2 (quarter), F#2 (half). The system is marked with a mezzo-forte (*mf*) dynamic. A bracket above the RH staff indicates a first ending (1) and a second ending (2). A bracket below the LH staff indicates a first ending (4) and a second ending (3).

The third system concludes the piano accompaniment. The RH melody continues: C3 (quarter), Bb2 (quarter), A2 (half). The LH accompaniment continues: Bb2 (quarter), G2 (quarter), F#2 (half). The system is marked with a mezzo-forte (*mf*) dynamic. A bracket above the RH staff indicates a first ending (1) and a second ending (2). A bracket below the LH staff indicates a first ending (2) and a second ending (4).

Pierrot

(Au clair de la lune)

In the silver moonlight,
Oh Pierrot my friend,
I would now a word write,
Thy pen prithee lend!
Candlelight has vanished,
And no fire I see,
Open wide the door, then,
If thou lovest me.

Andante con moto

French Folk-tune

2

p

mf *p*

mf *p*

Avignon

(Sur le pont d'Avignon)

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Gentlemen go this way,
And again go this way!
Ladies all go this way,
And again go this way!

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Allegretto

French Folk-tune

3

Avignon

(Sur le pont d'Avignon)

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Gentlemen go this way,
And again go this way!
Ladies all go this way,
And again go this way!

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Allegretto

French Folk-tune

3

The first system of musical notation is for a piano accompaniment in 2/4 time, key of D major. It consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody starting with a quarter note D4, followed by eighth notes E4-F#4, and a triplet of eighth notes G4-A4-B4. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a bass line starting with a quarter note D3, followed by eighth notes C3-B2, and a triplet of eighth notes B2-A2-G2. The dynamic marking *mf* is placed below the first measure of the right staff. The system ends with a double bar line.

The second system of musical notation continues the piano accompaniment. It consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody starting with a quarter note D4, followed by eighth notes E4-F#4, and a triplet of eighth notes G4-A4-B4. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a bass line starting with a quarter note D3, followed by eighth notes C3-B2, and a triplet of eighth notes B2-A2-G2. The dynamic marking *f* is placed below the first measure of the right staff. The system ends with a double bar line.

The third system of musical notation continues the piano accompaniment. It consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody starting with a quarter note D4, followed by eighth notes E4-F#4, and a triplet of eighth notes G4-A4-B4. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a bass line starting with a quarter note D3, followed by eighth notes C3-B2, and a triplet of eighth notes B2-A2-G2. The dynamic marking *p* is placed below the first measure of the right staff. The system ends with a double bar line.

SECONDO

1 3 5

mf *f*

1

Pussy Cat

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen.

Pussy Cat, Pussy Cat, what did you there?
I frightened a little mouse under her chair.

Andantino

English Folk-tune

5 3

mf *p*

5 2

5 5

mf *f*

5 1



Pussy Cat

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen.

Pussy Cat, Pussy Cat, what did you there?
I frightened a little mouse under her chair.

English Folk-tune



Matches

(Les Alumettes)

Matches, matches,
Bring some matches,
Matches, matches, if you please:

Round the fire,
Warm and cozy,
We will take our ease.

Allegro Alsatian Folk-tune

5

Augustin

(Oh, du lieber Augustin)

Oh you poor old Augustin,
Augustin, Augustin!
Oh you poor old Augustin,
Everything's gone!

Money's gone,
Sweetheart's gone,
All is gone,
All is gone,

Oh you poor old Augustin,
Everything's gone!

Tempo di Valzer German Folk-tune

6

Matches

(Les Alumettes)

Matches, matches,
Bring some matches,
Matches, matches, if you please:

Round the fire,
Warm and cozy,
We will take our ease.

Allegro Alsatian Folk-tune

5

Augustin

(Oh, du lieber Augustin)

Oh you poor old Augustin,
Augustin, Augustin!
Oh you poor old Augustin,
Everything's gone!

Money's gone,
Sweetheart's gone,
All is gone,
All is gone,

Oh you poor old Augustin,
Everything's gone!

Tempo di Valzer German Folk-tune

6

Piano accompaniment for the first system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, while the left hand plays a simple bass line. Dynamics include *pp*, *cresc.*, *mf*, and *f*.

Dawn is breaking

(Viens, Aurore)

Dawn is breaking,
 Fair and rosy,
 Leaps my heart with happiness,
 ||: Not more rosy
 Is the dawning,
 Than my lovely shepherdess. :||

French Melody

Andante

Piano accompaniment for the second system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, while the left hand plays a simple bass line. Dynamics include *p* and *mf*.

Piano accompaniment for the third system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, while the left hand plays a simple bass line. Dynamics include *p* and *pp*.

p *cresc.* *mf* *f*

Dawn is breaking

(Viens, Aurore)

Dawn is breaking,
 Fair and rosy,
 Leaps my heart with happiness,
 ||: Not more rosy
 Is the dawning
 Than my lovely shepherdess. :||

French Melody

Andante

p *cresc.* *mf*

p *p* *pp*

No more in woods we'll roam

(Nous n'irons plus au bois)

No more in woods we'll roam,
The laurel all is gone,
Oh lovely maiden fair,
Pray stay no more alone.

Come and join the dancing,
Come and join the dancing,
Prancing,
Dancing,
Catch and kiss whome'er you can.

Allegretto

French Folk-tune

8

The musical score for 'No more in woods we'll roam' is written for piano in 2/4 time, key of D major. It consists of two systems. The first system has a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody with a first ending bracket. The bass staff has a piano (*p*) dynamic and a simple accompaniment. The second system continues the melody and accompaniment, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The piece ends with a final cadence in the bass staff.

Tom Tinker

Tom Tinker's my true Love, and I am his Dear,
And I will go with him his burden to bear;
Oh this way and that way,
Whichever you will,
I'm sure I say nothing that you can take ill.

Andantino

Old English Song

9

The musical score for 'Tom Tinker' is written for piano in 3/4 time, key of D minor. It consists of two systems. The first system has a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody with a first ending bracket. The bass staff has a piano (*p*) dynamic and a simple accompaniment. The second system continues the melody and accompaniment, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The piece ends with a final cadence in the bass staff.

No more in woods we'll roam

(Nous n'irons plus au bois)

No more in woods we'll roam,
The laurel all is gone,
Oh lovely maiden fair,
Pray stay no more alone.

Come and join the dancing,
Come and join the dancing,
Prancing,
Dancing,
Catch and kiss whome'er you can.

Allegretto

French Folk-tune

8

The musical score for 'No more in woods we'll roam' is written for piano in 2/4 time, key of D major. It consists of two systems of music. The first system has a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including fingerings 1 and 2. The bass staff provides a simple accompaniment. The second system continues the melody and accompaniment, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). It includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 4, 3).

Tom Tinker

Tom Tinker's my true Love, and I am his Dear,
And I will go with him his burden to bear;
Oh this way and that way,
Whichever you will,
I'm sure I say nothing that you can take ill.

Andantino

Old English Song

9

The musical score for 'Tom Tinker' is written for piano in 3/4 time, key of D minor. It consists of two systems of music. The first system has a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a melody with eighth and sixteenth notes, including fingerings 3, 2, and 1. The bass staff provides a simple accompaniment. The second system continues the melody and accompaniment, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*). It includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 5, 4, 3, 5, 2, 3, 5).

The first system of the musical score for 'The Little Boat' consists of two staves. The top staff is in bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2, all beamed together. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1, also beamed together. The staff ends with a whole rest. The bottom staff is also in bass clef with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2, beamed together. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1, beamed together. The staff ends with a whole rest. Dynamics include *p* (piano) at the beginning of the bottom staff, *mp* (mezzo-piano) in the middle of the top staff, and *mf* (mezzo-forte) in the middle of the bottom staff. There are also *p* markings later in the system. Fingerings are indicated by numbers 2, 3, and 4 above the notes.

Song of the Sword

(Zabila paničke pána)

Swords are flashing gay and brightly,
Learn to wield them strong and lightly,
Steady, steady, little man,
Thrust and parry if you can,
Play the game!
Play the game!
Hoop-la!

Allegro

Moravian Folk-tune

10

f

1

[illegible]

First system of the musical score for 'Song of the Sword'. It features a grand staff with two staves. The key signature has one flat (B-flat). The first staff has a treble clef and the second has a bass clef. The music is marked with dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are various fingerings indicated by numbers 1, 2, 3, 4, and 5. A bracket connects the two staves in the first measure.

Song of the Sword

(Zabila paničke pána)

Swords are flashing gay and brightly,
 Learn to wield them strong and lightly,
 Steady, steady, little man,
 Thrust and parry if you can,
 Play the game!
 Play the game!
 Hoop-la!

Allegro

Moravian Folk-tune

Second system of the musical score. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first staff has a treble clef and the second has a bass clef. The music is marked with dynamics: *f* (forte). There are various fingerings indicated by numbers 1, 2, 3, 4, and 5. A bracket connects the two staves in the first measure.

Third system of the musical score. It continues with the same key signature and time signature. The first staff has a treble clef and the second has a bass clef. The music is marked with dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are various fingerings indicated by numbers 1, 2, 3, and 4. A bracket connects the two staves in the first measure.

Run, run away!

(Allez-vous-en, gens de la noce!)

Run, run away! the wedding's over!
 Run, run away! you merry guests!
 Hurry away! our daughter's married,
 Hurry away! each one of you!

11

Allegretto

French Folk-tune

The musical score for 'Run, run away!' is in 2/4 time, key of D major (one sharp). It is marked 'Allegretto' and 'French Folk-tune'. The piece consists of 11 measures. The first measure is marked *mf* and the last measure is marked *f*. The melody is in the right hand, and the accompaniment is in the left hand. The melody features a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a simple bass line with some chords and a final measure with a whole note. Fingering numbers (2, 5, 2, 2, 2, 5, 2) are indicated below the left hand notes.

If I a bird could be

(Wenn ich ein Vöglein wär')

If I a bird could be,
 Swiftly I'd fly to thee,
 In eager quest;
 But as it cannot be,
 But as it cannot be,
 Here will I rest.

12

Andante

German Folk-tune

The musical score for 'If I a bird could be' is in 3/4 time, key of D major (one sharp). It is marked 'Andante' and 'German Folk-tune'. The piece consists of 12 measures. The first measure is marked *p* and the last measure is marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The melody features a series of quarter and eighth notes, with a final measure containing a whole note. The accompaniment consists of a simple bass line with some chords and a final measure with a whole note. Fingering numbers (1, 2, 5, 3, 4, 5, 1, 2, 4, 3, 5) are indicated below the left hand notes.

Run, run away!

(Allez-vous-en, gens de la noce!)

Run, run away! the wedding's over!
Run, run away! you merry guests!
Hurry away! our daughter's married,
Hurry away! each one of you!

Allegretto

French Folk-tune

11

Musical score for 'Run, run away!' in 2/4 time, key of D major. The score is for piano, marked 'Allegretto'. It features a French folk-tune. The melody is in the right hand, starting with a mezzo-forte (mf) dynamic and becoming forte (f) later. The left hand provides a bass line with triplets. The piece ends with a double bar line.

If I a bird could be

(Wenn ich ein Vöglein wär')

If I a bird could be,
Swiftly I'd fly to thee,
In eager quest;
But as it cannot be,
But as it cannot be,
Here will I rest.

Andante

German Folk-tune

12

Musical score for 'If I a bird could be' in 3/4 time, key of D major. The score is for piano, marked 'Andante'. It features a German folk-tune. The melody is in the right hand, starting with a piano (p) dynamic. The left hand provides a bass line with a triplet. The piece ends with a double bar line.

Continuation of the musical score for 'If I a bird could be'. The melody in the right hand continues with a mezzo-forte (mf) dynamic. The left hand continues with a triplet. The piece ends with a double bar line.

Christmas Song

(Entre le bœuf et l'âne gris)

With ox and ass, most holy One,
 Sleep, sleep, sleep, my little Son:
 Angel hosts on high
 Throng the midnight sky,
 Spreading gentle wings above the Lord of Love:
 King of angels, sleep.

Andante

French Carol

13

Sally go round the moon!

Sally go round the moon;
 Sally go round the stars;
 Sally go round the chimney pots,
 Ev'ry afternoon - Bump!

Allegretto

English Folk-tune

14

Christmas Song

(Entre le boeuf et l'âne gris)

With ox and ass, most holy One,
 Sleep, sleep, sleep, my little Son:
 Angel hosts on high
 Throng the midnight sky,
 Spreading gentle wings above the Lord of Love:
 King of angels, sleep.

French Carol

13

Andante

Sally go round the moon!

Sally go round the moon;
 Sally go round the stars;
 Sally go round the chimmey pots,
 Ev'ry afternoon - Bump!

English Folk-tune

14

Allegretto

Piano accompaniment for the first system of 'High on the mountain'. The music is in 2/4 time, key of D major. The right hand features a melody with grace notes and fingerings (4, 2, 3, 1, 5). The left hand provides a harmonic accompaniment with fingerings (2, 3, 2, 2, 5). Dynamics include *p*, *mf*, and *f*.

High on the mountain

(Sur le montagne, ma mère)

High on the mountain, oh Mother,
 High on the mountain,
 High on the mountain
 I hear the violin, oh Mother!
 High on the mountain
 I hear the violin.

Andante

French Folk-tune

Piano accompaniment for the second system of 'High on the mountain'. The music is in 2/4 time, key of D major. The right hand features a melody with grace notes and fingerings (4, 3, 2, 1, 3, 5-2, 4). The left hand provides a harmonic accompaniment with fingerings (5, 4, 2). Dynamics include *mf* and *p*.

Piano accompaniment for the third system of 'High on the mountain'. The music is in 2/4 time, key of D major. The right hand features a melody with grace notes and fingerings (5, 1, 2, 4, 5). The left hand provides a harmonic accompaniment with fingerings (1, 1, 1). Dynamics include *mf*.

First system of musical notation. The top staff has a triplet of eighth notes marked *p*, followed by a half note. The bottom staff has a triplet of eighth notes marked *p*, followed by a half note. The second measure has a triplet of eighth notes marked *mf*, followed by a half note. The third measure has a triplet of eighth notes marked *f*, followed by a half note. The system concludes with a triplet of eighth notes marked *f*, followed by a half note.

High on the mountain

(Sur le montagne, ma mère)

High on the mountain, oh Mother,
 High on the mountain,
 High on the mountain
 I hear the violin, oh Mother!
 High on the mountain
 I hear the violin.

Andante

French Folk-tune

Second system of musical notation. The top staff has a melody starting with a half note marked *mf*, followed by a half note, a quarter note, and a half note. The bottom staff has a half note marked *mf*, followed by a half note, a quarter note, and a half note. The system concludes with a triplet of eighth notes marked *p*, followed by a half note.

Third system of musical notation. The top staff has a melody starting with a half note marked *mf*, followed by a half note, a quarter note, and a half note. The bottom staff has a half note marked *mf*, followed by a half note, a quarter note, and a half note. The system concludes with a triplet of eighth notes marked *p*, followed by a half note.

SECONDO

The Crooked Hat

(Muj klobucek krivo stoji)

Oh you careless merry little funny fellow,
 With that queer crooked hat!
 Put your hat on straight now, do,
 Everyone will laugh at you!
 I'd not think that such a clever little fellow,
 Would behave quite like that.

Allegretto

Moravian Folk-tune

16

The piano score is written for two staves in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system begins with a piano (*p*) dynamic and a tempo marking of *Allegretto*. The second system includes a *ritard.* (ritardando) marking. The third system starts with *p a tempo* and includes *mf* (mezzo-forte) and *f* (forte) dynamics. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in measures 3, 5, 7, 9, 11, and 13. The piece concludes with a double bar line at the end of the third system.

The Crooked Hat

(Muj klobucek krivo stoji)

Oh you careless merry little funny fellow,
 With that queer crooked hat!
 Put your hat on straight now, do,
 Everyone will laugh at you!
 I'd not think that such a clever little fellow,
 Would behave quite like that.

Allegretto

Moravian Folk-tune

16

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first measure is marked with a piano (*p*) dynamic. The melody features a five-note slur (5) and a two-note slur (2). The bass line has a four-measure rest (4) and a triplet (3) in the final measure. The second system continues the melody with a three-note slur (3) and a two-note slur (2). The bass line has a piano (*p*) dynamic and a 'ritard.' (ritardando) marking. The third system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo'. The first measure is marked with a piano (*p*) dynamic. The melody features a two-note slur (2). The bass line has a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The score concludes with a triplet (3) and a four-measure rest (4).

Sleep, Baby, sleep

(Schlaf, Kindlein, schlaf)

Sleep, Baby, sleep,
Thy Father guards the sheep,
Thy Mother watches the lamb so white,
While thou dost slumber, my Heart's Delight;
Sleep, Baby, sleep.

Andante

German Folk-tune

17

Oats and beans and barley grow

Oats and beans and barley grow,
Oats and beans and barley grow,
Do you or I or anyone know
How oats and beans and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hand,
And turns around to view the land.

Allegretto

English Folk-tune

18

Sleep, Baby, sleep

(Schlaf, Kindlein, schlaf)

Sleep, Baby, sleep,
Thy Father guards the sheep,
Thy Mother watches the lambs so white,
While thou dost slumber, my Heart's Delight;
Sleep, Baby, sleep.

Andante

German Folk-tune

17

Oats and beans and barley grow

Oats and beans and barley grow,
Oats and beans and barley grow,
Do you or I or anyone know
How oats and beans and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hand,
And turns around to view the land.

Allegretto

English Folk-tune

18

Musical score for the second system of "The Garden". The piece is in 3/4 time and features a piano accompaniment. The upper staff (treble clef) contains a melodic line with a triplet of eighth notes in the first measure, followed by eighth notes and a quarter note. The lower staff (bass clef) provides a harmonic accompaniment with eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). Fingering numbers 1, 3, 4, and 5 are indicated for various notes.

The Garden

(Le Jardin)

Here in my garden fair,
 Garden so green,
 Softly the turtle-dove
 Coos in the tree above,
 Soon will the day be done;
 In the woody glade
 Light begins to fade,
 Darkness comes on.

Here in my garden fair,
 Garden so green.

Tempo di Valzer

French Melody

Musical score for the third system of "The Garden". The piece is in 3/4 time. The upper staff (treble clef) features a melodic line with a triplet of eighth notes and a quarter note. The lower staff (bass clef) provides a harmonic accompaniment with eighth and quarter notes. Dynamics include *p* (piano) and *pp* (pianissimo). Fingering numbers 1, 2, 3, 4, and 5 are indicated for various notes.

Musical score for the fourth system of "The Garden". The piece is in 3/4 time. The upper staff (treble clef) features a melodic line with a triplet of eighth notes and a quarter note. The lower staff (bass clef) provides a harmonic accompaniment with eighth and quarter notes. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingering numbers 1, 2, 3, 4, and 5 are indicated for various notes.



The Garden

(Le Jardin)

Here in my garden fair,
 Garden so green,
 Softly the turtle-dove
 Coos in the tree above,
 Soon will the day be done;
 In the woody glade
 Light begins to fade,
 Darkness comes on.

Here in my garden fair,
 Garden so green.

Tempo di Valzer

French Melody



5 4

ritard.
mf

a tempo
pp

2 1

2

My Mother

(Dy sembyla u mamenky svaji)

When I'm with my Mother,
Daily playing,
Then I need no other,
Gaily playing;
Best of playmates ever,
She is weary never:
When I'm with my Mother,
Daily playing.

Andantino

Moravian Folk-tune

20

p

f

2 4 2

p

mf

f

3 3 1 4 5 4 5 2 1

ritard.
mf

a tempo
pp

My Mother

(Dy sembyla u mamenky svaji)

When I'm with my Mother,
Daily playing,
Then I need no other,
Gaily playing;
Best of playmates ever,
She is weary never:
When I'm with my Mother,
Daily playing.

Andantino

Moravian Folk-tune

20

f

p

mf

f

Slumber-Song

(Divca, divca)

Slumber, slumber,
 Dearest child of mine;
 Slumber, slumber,
 All my heart is thine.
 Gently fall the moon's pale beams,
 While thou sleepest smiling in dreams;
 Hushed are all the sounds of night,
 Slumber then till morning light.

Andante

Moravian Folk-tune

21

The piano score is written for a single piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Andante'. The first system (measures 1-4) is marked 'p' and 'pp'. The second system (measures 5-8) is marked 'p'. The third system (measures 9-12) is marked 'p' and 'ritard. pp'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Slumber-Song

(Divca, divca)

Slumber, slumber,
Dearest child of mine;
Slumber, slumber,
All my heart is thine.
Gently fall the moon's pale beams,
While thou sleepest smiling in dreams;
Hushed are all the sounds of night,
Slumber then till morning light.

Andante

Moravian Folk-tune

21

The musical score is written for a piano in 2/4 time, marked 'Andante'. It consists of three systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is marked with a 'p' (piano) dynamic. The accompaniment in the left hand features a series of eighth notes, with a '2' indicating a pair of notes. The second system continues the melody, marked with a '4' for a fourth note, and the accompaniment is marked with a 'p' dynamic. The third system concludes the piece, marked with a '5' for a fifth note, and the accompaniment is marked with a 'p' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' (pianissimo) and 'ritard.' (ritardando).

Ballad

(Ballade de Jésus-Christ)

Jesus went disguised as a beggar,
 "Give me of your charity!"
 Jesus went disguised as a beggar,
 "Give me of your charity!"
 Give me, pray, the crumbs
 That from your table fall,
 They would make a supper for me."

"Woman whom I see at the window,
 Give me of your charity;
 Woman whom I see at the window,
 Give me of your charity!"
 "Mount the steps, good man,
 And enter in, I pray,
 Supper here is waiting for thee!"

"Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 When thy life is o'er,
 In Heaven thou shalt dwell,
 Evermore is Paradise."

Old French Ballad

Andante con moto

22

The musical score is written for piano and consists of three systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Andante con moto'. The first system has a mezzo-forte (*mf*) dynamic. The second system has a piano (*pp*) dynamic. The third system has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and fingerings (e.g., 2, 3, 4, 5).

Ballad

(Ballade de Jésus-Christ)

Jesus went disguised as a beggar,
 "Give me of your charity!"
 Jesus went disguised as a beggar,
 "Give me of your charity!"
 Give me, pray, the crumbs
 That from your table fall,
 They would make a supper for me."

"Woman whom I see at the window,
 Give me of your charity;
 Woman whom I see at the window,
 Give me of your charity!"
 "Mount the steps, good man,
 And enter in, I pray,
 Supper here is waiting for thee!"

"Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 When thy life is o'er,
 In Heaven thou shalt dwell,
 Evermore in Paradise."

Old French Ballad

Andante con moto

22

The Chevalier of the Marjolaine

(Le Chevalier du Guet)

Who is passing here so late,
Comrades all of the Marjolaine?
Who is passing here so late,
Gay, gay, over the quay?

'Tis the royal chevalier,
Comrade he of the Marjolaine,
'Tis the royal chevalier,
Gay, gay, over the quay.

Allegretto

French Folk-tune

23

Love-Song

(Részeg vagyok rózsám)

Sweetest Rose, I love but you,
Laughing eyes of tender blue,
Day and night I think of you,
Naught can change my heart so true.

Andante

Hungarian Folk-tune

24

The Chevalier of the Marjolaine

(Le Chevalier du Guet)

Who is passing here so late,
Comrades all of the Marjolaine?
Who is passing here so late,
Gay, gay, over the quay?

'Tis the royal chevalier,
Comrade he of the Marjolaine,
'Tis the royal chevalier,
Gay, gay, over the quay.

23

Allegretto

French Folk-tune

Love-Song

(Részeg vagyok rózsám)

Sweetest Rose, I love but you,
Laughing eyes of tender blue,
Day and night I think of you,
Naught can change my heart so true.

24

Andante

Hungarian Folk-tune

The Hunter and the Shepherdess

(Ach, englische Schäferin)

Oh sweet English shepherdess,
Attend to my prayer,
And let me be with thee,
Thy bower to share.
In the wood I have lingered,
The chase was long and bold,
The night now, I fear me,
Grows darker and cold.

Andantino

German Folk-tune

25

The piano score is written for a single instrument, likely a piano, in 3/4 time and the key of D major (one sharp). It is marked 'Andantino' and is identified as a 'German Folk-tune'. The score begins at measure 25. The first system contains measures 25 through 30. The second system contains measures 31 through 36. The third system contains measures 37 through 42, ending with a double bar line. The melody is primarily in the treble clef, with some accompaniment in the bass clef. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1 through 5. The score is for a single instrument, likely a piano.

The Hunter and the Shepherdess

(Ach, englische Schäferin)

Oh sweet English shepherdess,
 Attend to my prayer,
 And let me be with thee,
 Thy bower to share.
 In the wood I have lingered,
 The chase was long and bold,
 The night now, I fear me,
 Grows darker and cold.

Andantino

German Folk-tune

25

The Lincolnshire Poacher

When I was bound apprentice,
 In fairest Lincolnshire,
 Full well I served my Master,
 For more than seven year;
 Till I took up to poaching,
 As you shall quickly hear,
 Oh!— 'tis my delight on a shining night,
 In the season of the year.

Allegretto

English Folk-tune

26

The musical score is written in 6/8 time and consists of three systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the style is 'English Folk-tune'. The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *p*, *f*). Fingerings are indicated by numbers 1 through 5 above or below notes. The score is divided into measures by vertical bar lines, and some measures contain slurs or ties. The second system continues the piece, and the third system concludes it. The overall structure is a single melodic line in the treble clef with a supporting bass line in the bass clef.

The Lincolnshire Poacher

When I was bound apprentice,
 In fairest Lincolnshire,
 Full well I served my Master,
 For more than seven year;
 Till I took up to poaching,
 As you shall quickly hear,
 Oh! - 'tis my delight on a shining night,
 In the season of the year.

Allegretto

English Folk-tune

26 *mf*

My Love's an Arbutus

My Love's an arbutus
 By the borders of Lene,
 So slender and shapely
 In her girdle of green.
 And I measure the pleasure
 Of her eyes' sapphire sheen,
 By the blue skies that sparkle
 Through the soft branching screen.

Irish Song

Andante

27

The piano score is written for a single piano (p) and consists of three systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *pp*, *ritard.*). Fingerings are indicated by numbers 1-5. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence and a *ritard.* marking. The score is numbered 27 in the left margin.

My Love's an Arbutus

My Love's an arbutus
By the borders of Lene,
So slender and shapely
In her girdle of green.
And I measure the pleasure
Of her eyes' sapphire sheen,
By the blue skies that sparkle
Through the soft branching screen.

Andante

Irish Song

27



SECONDO

Dance

(Poznam)

Come away, come away, come away,
 Spring is the time for play,
 Come away, come away, come away,
 Dancing the livelong day;
 Gaily sing, gaily sing, gaily sing,
 Voices with laughter ring,
 Gaily sing, gaily sing, gaily sing,
 Welcome is spring!

Allegro

Czech Folk-tune

28

The piano score is written for a grand piano in 3/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The right hand plays a series of chords, with fingerings 5 and 1 indicated. The left hand plays a melodic line with notes 2 and 5. The second system continues the melody, with dynamics *mf* and *p* marked. The third system concludes the piece with a final chord and a double bar line. The score is marked with 'Allegro' and 'Czech Folk-tune'.

Dance

(Poznam)

Come away, come away, come away,
 Spring is the time for play,
 Come away, come away, come away,
 Dancing the livelong day;
 Gaily sing, gaily sing, gaily sing,
 Voices with laughter ring,
 Gaily sing, gaily sing, gaily sing,
 Welcome is spring!

Allegro

Czech Folk-tune

28

The musical score is written for a piano and voice. It consists of three systems of music. The piano part is in 3/4 time and features various musical notations including triplets, accents, and dynamics. The vocal part is written in a single line with lyrics. The score is marked 'Allegro' and 'Czech Folk-tune'. The piano part begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as triplets, accents, and slurs. The piano part is written in a single line with a treble clef. The vocal part is written in a single line with lyrics. The score is marked 'Allegro' and 'Czech Folk-tune'. The piano part begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as triplets, accents, and slurs.

The Chirping Lark

The leaves a pleasant shelter made,
 The summer sun was strong,
 As through the forest once I strayed,
 And heard a merry song.
 The woodlark chirped and would not cease,
 High perched upon a spray,
 My heart was filled with woodland peace,
 While listening to his lay.

Andante con moto

English Song

29

The musical score is written for piano and voice. It consists of three systems of music. The piano part is in 4/4 time and features a variety of chords and melodic lines. The first system includes a *mf* dynamic marking and a crescendo. The second system includes a *mf* dynamic marking and a crescendo. The third system includes a *p* dynamic marking and a crescendo. The English song lyrics are written in a simple, elegant font and are placed between the piano and voice staves. The lyrics are: 'The leaves a pleasant shelter made, The summer sun was strong, As through the forest once I strayed, And heard a merry song. The woodlark chirped and would not cease, High perched upon a spray, My heart was filled with woodland peace, While listening to his lay.'

The Chirping Lark

The leaves a pleasant shelter made,
The summer sun was strong,
As through the forest once I strayed,
And heard a merry song.
The woodlark chirped and would not cease,
High perched upon a spray,
My heart was filled with woodland peace,
While listening to his lay.

Andante con moto

English Song

29

The musical score is written for a piano and voice. It consists of three systems of music. The first system begins with a treble clef and a 4/4 time signature. The piano part is marked *mf* and features a series of chords and single notes, with a crescendo leading to a *p* (piano) section. The voice part is marked *English Song* and features a melody with a 1 4 fingering. The second system continues the piano part with a *mf* marking and the voice part with a 1 4 1 3 1 2 fingering. The third system concludes the piano part with a *p* marking and the voice part with a 1 4 fingering. The score includes various musical notations such as notes, rests, and dynamic markings.

SECONDO

Follow the Plow

As I was plowing my father's field,
 Across the hill came Marjorie,
 The farmer's eldest son was I,
 The miller's daughter she.
 She greeted me kindly as home she hied,
 I prayed she would linger and stay by my side,
 "Come back, come back, come back," I cried,
 "And follow the plow with me."

Allegro

English Folk-tune

30

The musical score is written for piano and bass. It begins with a treble clef and a 6/8 time signature. The first system (measures 1-4) features a melody in the treble staff with fingerings 5, 1, 3, and a dynamic of *mf*. The bass staff has a simple accompaniment. The second system (measures 5-8) continues the melody with fingerings 5, 1, 4, 2 and dynamics *mf*, *p*, and *p*. The third system (measures 9-12) concludes the piece with fingerings 1, 3, 1, 2, 5, 3, 4, 2 and dynamics *mf* and *f*. The score includes various musical notations such as slurs, ties, and articulation marks.

PRIMO

Follow the Plow

As I was plowing my father's field,
 Across the hill came Marjorie,
 The farmer's eldest son was I,
 The miller's daughter she.
 She greeted me kindly as home she hied,
 I prayed she would linger and stay by my side,
 "Come back, come back, come back," I cried,
 "And follow the plow with me."

Allegro

English Folk-tune

30

mf

The musical score for 'Follow the Plow' is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the style is 'English Folk-tune'. The score is divided into three systems. The first system starts with a treble clef and a key signature of one flat (B-flat). The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Allegro' and the style is 'English Folk-tune'. The score includes fingerings (1-5) and dynamics (mf, p, f). The second system continues the melody and bass line, with a piano (p) dynamic marking. The third system concludes the piece with a forte (f) dynamic marking and a final cadence.



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